

Mel Bay Presents

Five Popular Persian Ballads

For Solo Classic Guitar • Arranged by Lily Afshar

1 2 3 4 5 6 7 8 9 0

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Table of Contents

Gol-e-Gandome	4
Dareneh-Jaan/Āziz-Joon	6
Leila-Leila	10
Jaan-e-Maryam	12
Lala-ee	15
About the Author	16

The five ballads are selected from Persian folk music. They are arranged here in their purest and most direct form. They speak directly to people and although old, they remain popular with Persians to this day. The ballads originate from various parts of Persia where different dialects are used. In these arrangements I have tried to give the melodies the same nuance and embellishments that a singer would. All the ballads except *Dareneh-Jaan/Āziz Joon* begin with a short introduction establishing the tempo and mood. In *Jaan-e-Maryam*, the muted strumming of the melody is an imitation of string tremolo. The arrangement of the *Lala-ee* is inspired by a version for choir by the late Iranian composer, violinist, and conductor, Rouben Gregorian.

The *Five Popular Persian Ballads* have been recorded by Lily Afshar on *A Jug of Wine and Thou*, Summit Records, DCD 236.

Gol-e-Gandome

Composed by Lily Afshar

= 60 Molto cantabile

5

ritmico
flesh

10

15

20

25

sul tasto

31

(2) molto vib.
dolce

pont.
tr~

mf

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37

D.S. al Coda

CODA

5

p.

48

rit.

Dareneh Jaan/Aziz Joon

Composed by Lily Afshar

= 76 Moderato
art. harm-

θ

20

VIII

22

24

26

28

30

32

(2)

0

This is a musical score for a single instrument, likely a keyboard or guitar, featuring eight staves of music. The music is in common time and uses a treble clef. The key signature changes from staff to staff, starting with one sharp in the first staff and alternating between one sharp and one flat in subsequent staves. Measure numbers are provided above each staff: 20, VIII, 22, 24, 26, 28, 30, and 32. Measure 20 begins with a sixteenth-note rest followed by eighth notes. Measures 21 through 32 follow a similar pattern of rests and eighth-note groups. A circled '2' is placed above the eighth note in measure 20, and a circled '0' is placed below the eighth note in measure 32.

34

a tempo

f

rit.

harm. 19

37

39

41

rit.

a tempo

43

45

47

rit.

d = 138 con bravura

50 *mf* *f* *ff* *f*

57 3 3 1 2 1 2

63 1 2

69 *D.C. al Coda*
senza repetitione

Φ CODA

74 *molto rit.*

Leila-Leila

Composed by Lily Afshar

$\text{♩} = 80$ Rubato

6 XII
rit.
p.

12
p.
mf

18 cresc.

24 sul tasto 4
2 pont.

30 5

35 cresc.

40

harm. on melody

45

harm. on melody

51

p.

p.

p.

p.

p.

p.

rit.

pp

Jaan-e-Maryam

Composed by Lily Afshar

Freely

mf

p

tr

(c)

3

tr

(c)

3

11

tr

(c)

3

14

ritmico

p

flesh

8

III

23

28

33

(1)

(2)

art. harm.

38

8va

(3)

44

cresc.

49

II

III

54

3

4

2

1

2

3

4

III

4

2

1

2

3

4

59

64

69

*Meno mosso e espressivo
rasgueado sordino*

m

pp

75

81

a tempo

dal segno al coda

rit.

mp

CODA

86

8va

rit.

Lala-ee

(Lullaby)

Composed by Lily Afshar

1 Lento
harm.
VII
XII
dolce
rit.
a tempo cantabile
XII
1 rit.

5

9 a tempo
marcato il basso

12 XII VII
④ ⑤
3

16 art. harm.
harm. V

19 rit. a tempo rit. XIX pp